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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 32 titles deal with a variety of topics, including the following: literary criticism in nineteenth century United States; effects of sexist and nonsexist literature on children's attitudes; effects of silent reading and video presentation on story recall; rhetoric of retarded children in Newbery Award-winning fiction; poetry reading and writing; literature and moral education; favorite illustrations of Caldecott Award-winning books; the responses of students to realistic and fantasy short stories; political socialization in picture books; values clarification through literature; black poets and the theme of isolation in black adolescent literature; blind and deaf images in contemporary literature; realistic fiction's effects on attitudes toward the aged; relationship of literature's cognitive dimension to aesthetic values; story criticism; world-future and native-American imagery in children's literature; the impact of the Henkel press on children's literature; and the effects of the oral ensemble approach on the teaching of literature. (AEA)

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Literature, Literary Values, and the Teaching of Literature:

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Compiled by the staff of the

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CRITICISM IN THE BALANCE: The Literary Anthologist as Literary Critic and Promoter in Nineteenth-Century America
Order No. 7906514

ASQUINO, Mark Louis, Ph.D. Brown University, 1978. 390pp.

During the nineteenth century, the American literary anthologist served as a middleman who bridged the gap between the often conflicting demands of a business-oriented literary industry and the needs of an emerging national literature. As the leading anthologists of the period, Rufus W. Griswold, Evert A. Duyckinck, and Edmund C. Stedman functioned as literary critics, historians and promoters. Griswold, Duyckinck, and Stedman were men of practical affairs, engaged in business, and, at times, in the actual marketing of American literature. All of them personally knew, in some capacity, the major writers of their generation. Each of these men had been actively involved, at various stages, in the political struggles which led to the final passage of an International Copyright law.

In a sense, these experiences shaped the sort of literary criticism and literary history which they produced. There is a certain commonsense practicality and shrewdness which characterize their volumes. For Griswold, Duyckinck, and Stedman, literature was as much a natural resource as were the American people themselves. In their common literary nationalism, these three anthologists, in fact, saw the people, the land, and the literature as being inextricably linked. Unquestionably, these men were literary partisans working in behalf of their native literature. Even Stedman, who was the most professional of the three men, was in no sense an objective literary scholar. Nevertheless, they brought a certain excitement to their varied tasks as literary conservators, promoters, historians and critics which has often been lost in academic criticism. Their insights were frequently based upon first-hand knowledge and experience as publishers' readers, editors, and journalists. Stedman referred to his anthology as "hand-made." In fact, all of the major compilations of the nineteenth century had been similarly "crafted." Designing their anthologies to suit the pragmatic demands of publishers, Griswold, Duyckinck, and Stedman attempted, at the same time, to produce works of critical insight which would justly represent America's literary achievements. The conflicts between "God and Mammon," as Stedman once phrased it, were inevitable. Duyckinck and Stedman, in particular, felt the tremendous strains of trying to satisfy the competing demands of business and art. Yet, poised as they were between these two mighty forces in nineteenth-century America's social and intellectual history, Griswold, Duyckinck, and Stedman produced some remarkable literary criticism.

A COMPARATIVE ANALYSIS OF IMMEDIATE AND DELAYED EFFECTS OF SEXIST AND NON-SEXIST CHILDREN'S LITERATURE AND NON-SEXIST OCCUPATIONAL ROLE PLAYING ON THE ATTITUDES OF FIRST GRADE CHILDREN
Order No. 7905034

BOYAR, S. James, Ed.D. University of Maine, 1978. 202pp. Adviser: Frank T. Vitro, Jr.

The purpose of this study was to determine the measured effects of five sexist and non-sexist classroom strategies on the sex-role preferences and sex-role stereotyping of first graders. The investigator reasoned that the findings might have implications for educational and governmental personnel, as well as private foundations, currently investing large amounts of money toward the creation and implementation of non-sexist curricular materials. Implications for the individual include greater sex-role flexibility, through the development of a repertoire of both feminine and masculine characteristics, and being free to choose from either according to the appropriateness of the situation.

Six heterogeneous intact classes (142 students) were randomly assigned to five treatment groups, and a control group with no experimental treatment. The five treatments were presented through the medium of slides and audiotape, and included: sexist children's literature; non-sexist children's literature; non-sexist occupational role playing; sexist children's literature plus non-sexist occupational role playing; and non-sexist children's literature plus non-sexist occupational role playing. The Group Version It Scale for Children (ITSC), a measure of children's sex-role preferences, and the investigator-designed Primary School Sex-Stereotype Scale (PSSSS), a measure of children's sex-role stereotyping, were administered to all groups as pretests, posttests, and delayed posttests. Pearson product-moment correlation, analysis of variance, analysis of covariance, including repeated measures, and analysis of the cell means, were employed to answer five research questions.

The following conclusions were reached:

1. The Group Version ITSC was a reliable measure of the sex-role preferences of first graders.
2. The PSSSS was a reliable measure of the sex-role stereotyping of first graders.
3. The six intact classes utilized in this study were initially very dissimilar, with respect to their group mean scores on both the ITSC and the PSSSS. This occurred in spite of the fact that the students were assigned to groups by the administration without regard to any particular variable, except for age and academic appropriateness.
4. Analysis of the ITSC cell mean scores did not generally conform to the investigator's expectations. This may have occurred for a number of reasons: the ITSC lacked face validity; particular treatments had no effect on what the ITSC was measuring; the reactive effect of the pretest lowered group mean scores on the posttests.
5. Analysis of the PSSSS cell mean scores conformed almost unanimously to the investigator's expectations. This may have occurred for a number of reasons: the PSSSS had face validity; the treatments had an effect on what the PSSSS was measuring; the effects of exposure to the various treatment groups were generally sustained with the passage of time.
6. The following variables did not seem to be significant factors in terms of the group mean scores on the Group Version ITSC and the PSSSS: students' sex; students' age; the presence or absence of a male adult figure in the students' homes; and student attendance during the treatment administration.

Recommendations for counseling, teaching, and psychotherapy, and for further research, were presented.

SILENT READING AS DRAMATIC EXPERIENCE: LITERARY PERSPECTIVES THROUGH PARTICIPATION
Order No. 7908008

BREITWIESER, Dianne Elaine, Ph.D. Southern Illinois University at Carbondale, 1978. 353pp. Major Professor: Dr. Marion Kleinau

Focusing upon the silent reading activity of the oral interpreter, the study proposes that there are four modalities or "roles" which the reader, trained in oral interpretation, may assume when in contact with a literary text. The four roles are labeled (1) observer, (2) listener, (3) persona and (4) author. The fields of oral interpretation, reading theory and literature studies are the research areas which contribute to the development of the four reader roles.

The role of observer is characterized as that vantage point from which the reader studies and looks at the text. It is a perspective upon the text which includes some measure of distance and non-engagement between the reader and the literature.

The role of listener is characterized as that vantage point from which the reader hears the text as if it were spoken to him/her. This second reader role closely parallels Wayne C. Booth's concept of the "implied reader."

The role of persona is characterized as that vantage point from which the reader speaks the text as if it were originating from his/her self. This role is the usual performance stance of the oral interpreter when in performance before others.

The role of author is characterized as that vantage point from which the reader imaginatively engages self with the implied authorial subjectivity. This fourth reader role closely parallels Wayne C. Booth's concept of the "implied author."

Recognizing that the reading activity is multi-faceted, the development of the four roles is an attempt to characterize some of the aspects of that activity. Each reader role is examined in the light of (1) what the role provides the reader in the way of knowledge and experiential perspectives, (2) potential reader activities within the role, (3) how a reader and/or a text may influence the reader's assumption of the role, (4) how the reader may speak and hear the text in the role and (5) the descriptive voice of criticism made possible by the reader's experience of the role. Literary examples are included to illustrate the roles of observer, listener, persona and author.

The study concludes its examination of the silent reading activity of the oral interpreter by exploring implications the four roles may have in the area of public performance.

AN EXCEPTIONAL PERSPECTIVE: THE RHETORIC OF RETARDED CHILDREN IN NEWBERY AWARD-WINNING FICTION Order No. 7913045

BUNN, Olena Swain, Ed.D. The University of North Carolina at Greensboro, 1978. 218pp. Director: Dr. Lois V. Edinger

A rhetoric of children's fiction follows a writer's means of influencing his reader. The popular phenomenon of the 1960's and '70's known as the new realism provides the writer and critic of children's books with opportunities to observe an exceptional perspective in fiction. Drawing from social problems that have been traditionally avoided as subjects in children's books, the new realism sets out to satisfy factual, social, or commercial concerns; frequently it is didactic; sometimes it shows an ugly side of life. By definition the treatment of mental retardation in 42 children's stories published since 1960 is both new and real. Because many living children with mental deficiencies are placed by law in classrooms instead of institutions, they have become highly visible; it is now a fact of contemporary life that the problem of mental retardation has been made evident to children all over America. A writer, therefore, who delineates a retardate can no longer presuppose his character to be a clown who gives readers something to laugh at and thus protects them from the need to think. A retarded child, set forth as a fictional character, is a writer's gift; he exists in fiction for the sake of the reader. To examine a writer's means of persuading the reader to accept mental retardation in his story is to define a process for examining the rhetoric of children's fiction.

Of the 42 books that treat this social problem, three have won a Newbery Medal. Irene Hunt's Up a Road Slowly (1967), Betsy Byars' The Summer of the Swans (1970), and Jean Craighead George's Julie of the Wolves (1973) have been cited as the most distinguished American literature for children. Because the status accorded them as Newbery winners allows them to serve as models of good, ostensibly nondidactic and entertaining fiction, and because they are appropriate to the perspective of this study, they offer a ground for examining what the best of realistic writers do with the rhetoric of mental retardation.

Through a close reading of episodes relevant to the subject, this study does three things: (1) it discovers and demonstrates a process of rhetorical criticism by discussing each narrative in terms of product (plot, character, style, and the like) and of the writer's potential effect on the reader, illustrating by analysis and example some of the ways in which the writer seeks to manipulate the audience. (2) It defines the fictional character of a retarded child as a deliberate agent of persuasion which embodies the writer's meaning and shapes the reader's response. (3) It discovers ways in which a writer handles a social concern (or fails to) without jeopardizing the fiction as good and entertaining literature for children. This study accepts the obligations of nonprescriptive rhetorical criticism to describe, interpret, and judge.

To this end certain points are fundamental to a writer's rhetoric whether he writes for children or adults. A writer controls his reader by persuasion. The force of his character, personality, and literary skill are his available means to persuade. The choices that he makes of subject matter, of audience, of what to say and not to say, his attitudes toward his reader's potential intelligence and response, all work together in concord to create his image. To determine a writer's image is to discover the rhetoric of his fiction.

It follows, then, that a new realist defines more than the character of his retarded child: he defines himself. In the conscious or unconscious choices that he makes the constructs the image of a teller in the tale. Insofar as he is the right sort of writer for children, as C. S. Lewis puts it, the storyteller is a rhetorician of good sense, good character, and good will. When he writes a truth-discovery novel that tries to lead young people to the hard truths of mental retardation in contemporary society, the good person skilled in speaking is able through the moral and literary choices that he makes to realize as authentic experience for children and at the same time to call up the resources of mature readers, as well. The true rhetorician speaks with a validity that is not altered by his appeals to the young.

THE PROCESS OF READING POETRY: IMPLICATIONS FOR CURRICULUM

CHARLESWORTH, Roberta Allison, Ed.D. University of Toronto (Canada), 1977

Concerned observers as well as professional surveys indicate that, generally speaking, poetry is not a significant part of programs being offered to students at the undergraduate level in Canada, Great Britain, or the United States. This condition seems to have been created by a combination of factors – societal, cultural, pedagogical, and administrative, not the least of which is a lack of conviction on the part of many teachers that what they can do with poetry in the classroom is either of interest or of value to students. But poetry is important to mankind, as is proven by its survival qualities, and it has a natural appeal to children.

This study offers a hitherto non-existent knowledge base which should help teachers with poetry in the classroom, and should result in poetry becoming a basic ingredient in education from kindergarten to graduation. Collating insights from psycholinguistics, psychobiology, hermeneutic philosophy, and literary criticism, it provides new perspectives on the physiological, emotional, and cognitive responses elicited in a reader of poetry and shows how these responses evaluate in meaning.

Existing information regarding the process of reading, having been drawn from studies of discursive prose, is inadequate when applied to the reading of poetry. Some of the principles apply directly since poetry, like prose, is a form of language. For example, readers of both poetry and prose use surface structure features and deep structure knowledge. That is, they use the organization of black marks on the page which carry the codified message, and the interrelated complex of assimilated personal experiences and theoretical learning stored in long-term memory. But the conventions of poetry overlay the operation of the language systems, effecting a parallel, but different process of reading. They provide redundant information which facilitates understanding: the sound system provides a context of meaning and acts as rehearsal device to sustain elements in the short-term memory; rhythm helps focus attention; metaphorical elements aid the assimilation and accommodation of the messages in the text (incidentally improving communications between the hemispheres of the brain). The reader accumulates plural meanings rather than disambiguating the messages, a concept which becomes clear with acceptance of the principle of distanciation. He operates on a principle of prediction manqué rather than prediction fulfilled, the miss resulting in pleasurable surprise and an attention required for understanding.

Studies of current classroom procedures reveal practices which interfere with a student's potential response to poetry. Elementary schools generally slip poetry into odd or spare moments. They do not use it as basic material for learning to read or developing the early stages of fluency. Secondary schools teach critical appreciation rather than being concerned with the personal reading of poetry. At all levels teachers make a practice of directing both the oral reading and the discussion of the poem so that the meaning is restricted to whatever the teacher has decided was the author's meaning.

It is suggested that students should be offered much more poetry and poetry of a more challenging quality than they have been given, that a poem be read several times before discussion takes place, that students be encouraged to consign some passages of poetry to memory, that Miscue Analysis techniques and the Cloze Procedure be re-examined in their application to literary materials, that the legitimacy of some of the questions on traditional literature tests be reviewed, that questions related to literature in reading skills materials be revised, that literary materials, particularly poetry, replace some of the non-rhythmic, unnatural texts used in the early stages of reading, even for users of non-standard English.

THE PLACE OF LITERATURE IN MORAL EDUCATION: AN EXAMINATION OF THE MORAL ASPECTS OF LITERATURE, THEIR SIGNIFICANCE FOR AESTHETIC VALUE, AND THEIR INFLUENCE ON MORAL DEVELOPMENT

FEDER, Herbert Abraham, Ph.D. University of Toronto (Canada), 1978

This examination is prompted by the publication of Religious Information and Moral Development, otherwise known as the Keiller Mackay Report, which criticizes the traditional program of moral and religious instruction in the public schools of Ontario. The chief criticisms are that the traditional program is sectarian, doctrinaire, and morally ineffective. The Mackay Report's alternative suggestions are to offer two separate courses: (1) moral reasoning, and (2) information about the world's great religions. My claim is that while the Mackay Report's criticisms are valid, its own program is itself less than adequate in dealing comprehensively with moral development.

The argument to be advanced is that the proper study of literature can be a better basis for establishing a program of moral education than the methodology advocated by the Mackay Report. Following a proposition of Schiller's, that there is a conceptual link between aesthetic man and moral man, the basic question is asked, "Given that we treat literature as art, how may the study of literature be expected to contribute to moral development?" Two theories of literature are seen as offering responses to the question--didacticism and aestheticism. The extremes of each theory are immediately rejected as inadequate. The moderate versions of didacticism and aestheticism, however, as represented respectively by the theories of F. R. Leavis and Northrop Frye, are presented for critical examination.

Specific focus is upon three characteristics of the integrated moral person--broadened sympathies, sharpened rationality, and strengthened moral identity--and how literature as seen by each theorist may contribute to the development of these characteristics. The three subject areas which are suggested as relating to the characteristics are respectively "life in literature, criticism: evaluation or scholarship, and literature as "religious" expression.

Leavis's view of "life" in literature refers to the seriousness of the subject matter, the writer's commitment to a "sincere" realization of the subject matter, and to the writer's use of an appropriate contemporary rhetoric. Frye sees the "life" of literature as the pursuit of mythical reality. The imagination relates to all of human desire, and through literary craftsmanship desire is enabled to escape from existential reality. Leavis views literary criticism as principally evaluation; Frye urges that it be scholarship. Leavis views literature as humanistic "religious" expression; Frye sees it as transcendent vision.

Detailed analysis of both critical theories shows their strengths as literary theories; but also their weaknesses. In order, therefore, to find conceptual starting points for the teaching of literature as literature in programs of moral education, it is decided to integrate the strengths of both theories. At first it appears that because they are in key literary respects at opposite poles integration will be difficult. Nonetheless, their educational views are seen at crucial points to converge. And these commonly held educational views in turn suggest various common goals for literary education.

It then remains to suggest those aesthetic features within literature, accepted by both Leavis and Frye, which may be related to these conceptual starting points for moral education. Each of the three characteristics of the integrated moral person--broadened sympathies, sharpened rationality, and strengthened moral identity--is again examined. And in each case, because of specific aesthetic features the experience of literature is shown to hold more promise than the methodology recommended by the Mackay Report for influencing moral development.

PUPIL PREFERENCE FOR ART MEDIA USED IN ILLUSTRATIONS OF CALDECOTT AWARD WINNING BOOKS

Order No. 7908824

FLOWERS, Wanda Jean Duffy, Ph.D. The University of Oklahoma, 1978. 108pp. Major Professor: Mary Clare Petty

The purpose of this study was to investigate the type of art media preferences for illustrations by first and second grade students when they were given a choice of five types of art media used in Caldecott Award Winning books. The five types of art media used in the study were water color, woodcut, tempera, pre-separated and graphic (with color). All subjects were English Speaking Caucasian students. The sample was proportionaly taken from three elementary schools in southeastern Oklahoma. The sub-groups germane to the study were intelligence, gender and socio-economic levels of the ninety students involved in the study. One-half of each sub-group were boys and one-half were girls. First choice preferences of students of the intelligence group and first choice preferences of the socio-economic group showed a statistical significance for the woodcut art media. The second and third choice preferences did not show any statistical preference. The ordinal position of the media by aggregate totals were woodcut, graphic (with color), water color, pre-separated and tempera.

SEXISM AND THE SENIOR ENGLISH LITERATURE CURRICULUM IN ONTARIO SECONDARY SCHOOLS

GALLOWAY, Priscilla Anne, Ph.D. University of Toronto (Canada), 1977

An educational system whose primary goal is to maximize personal and societal growth of students must ensure the absence of sexist bias in the curriculum. Ontario professes this primary goal but makes no strong attempt to turn it into fact, to ensure equal and reciprocal opportunities for growth to both male and female high school students.

Sexist bias was found in the determinants of English curriculum in grades 11 to 13 and in the literature of forty-two mandatory credit courses in eight secondary schools throughout the province.

All determinants examined indicated in various ways that a biased curriculum existed and that no strong leadership was being provided to effect changes. If general changes in attitudes and practices are to occur, there must be changes in the big mandatory credit courses in English. Few students would be reached by optional additional courses such as Women in Literature.

Eighty-three percent of English department heads in Ontario high schools in 1977 are male, although half the English teachers are women. Students perceive a model in which men and women teach, but men are in charge.

The literature curriculum itself is even more androcentric than the decision-making structure, with almost 90 percent being male-written and only 11 percent with female main characters.

Literature data included 1,769 items, the complete range of prose prescribed and additionally available for study in the forty-two courses. Descriptive analysis showed that females are unimportant in most of the literature and absent in a noticeable amount. Students can complete an entire two or three year senior English program without ever encountering a work written by a woman or one where the main character is female. Almost never is a female protagonist found who is also Canadian and contemporary. Women are role-defined in relation to men. Men are leaders and adventurers; women stay home. Women's concerns are trivial and their appropriate sphere is domestic; they are powerless and/or impractical and romantic; often, they are not even survivors. Women seldom have aspirations beyond home and family; where such aspirations are found, they are usually "sacrificed" to marriage and motherhood, or catastrophe follows. Sexual aggressiveness is not acceptable in women; female sensuality is suspect. The reverse of these statements applies to the men. Twenty-three of the twenty-six main authors are male, with Shakespeare preeminent; four of five Shakespearian plays most frequently studied feature males; the model of woman most frequently encountered is Lady Macbeth.

Statistical analysis quantified the literature data. Eight times as many selections are written by men as by women. Seven male protagonists are found for every female. Eighty-six percent of the literature is not Canadian. More than three-quarters of it antedates 1960; two-thirds of the courses include no literature originally published since 1970. Women are underrepresented not only in relation to life but also in relation to a bibliographic sample of literature. Further, the high school literature written by women has a higher proportion of other-sex (male) protagonists than a bibliographic sample; no comparable difference is found in the writing by men.

One result of male dominance of authors is that 96 percent of male protagonists, but also two-thirds of the important female characters in the high school literature are creations of men. Models of manhood and womanhood studied by female and male students are seen from the male perspective. Major anthologies are particularly objectionable both in study suggestions and content.

Further studies should be undertaken, some concerned with teachers' attitudes and practices.

Specific recommendations for change are made, one being that English curricula be reassessed in the light of the categorizations and criteria of this study; but these criteria are important in a society where sexual identity is also important; the criteria must be themselves subject to continuing review in the light of changing conditions.

SUBJECTIVE CRITICISM: ITS DEVELOPMENT AND IMPLICATIONS FOR THE TEACHING OF LITERATURE
Order No. 7905010

GAUTHIER, Michael George, Ed.D. Boston University School of Education, 1978. 157pp. Major Professor: Thomas G. Devine

Since the sixties, literary critics and teachers of literature alike have shifted their perspective from an inordinate concern with the formal features of literary works to an equally excessive regard for each student's subjective experience of literature. Contending that meaning exists not in texts but in individual readers, subjectivist orientations concentrate on the psychological and affective components of the reading experience. Ultimately subjective criticism argues that literary works have no existence apart from the idiosyncratic transformation of textual elements into expressions of the reader's personality themes and emotional dynamics. Literature becomes nothing more than an occasion for a response, a kind of psychological switch which serves to unlatch the reader's emotional floodgates. The solipsism of the subjective paradigm, whereby each reader creates literature in his own image, undermines the critical assumptions informing all previous literacy scholarship as well as the pedagogical predications for the teaching of literature. An examination of the professional publications dealing with literary criticism and with literature teaching reveals that subjectivism has become a dominant intellectual influence on literary scholarship and pedagogical theory. If the profession is to understand the forces radicalizing literary studies, the philosophic origins and pedagogic implications of subjective criticism warrant investigation.

In the first chapter, "Gradiva and Narcissus: Psychoanalytic Aesthetics and Subjective Criticism," the thread of subjectivism is traced from Freud's aesthetic conjectures through the psychoanalytic literary critics Simon O. Lesser and Norman Holland to the radical subjectivism of David Bleich. A description of subjectivism's psychoanalytic origins and philosophic limitations, the chapter documents the subjectivist strategy of translating literary structures into psychological entities. Beginning with an examination of Freud's theory of art and his habit of reading his own concerns into artworks (the Gradiva principle), chapter one analyzes the declension by which the notion that an artwork embodies the fantasies of both the artist and the art audience gives way to an entirely narcissistic paradigm of literary experience whereby each reader responds only to his own projections. The chapter suggests that when literature is approached from a psychoanalytic lens, it loses its traditional footing as an art form and is relegated to the social sciences. In severing literature from its aesthetic bases, subjectivism wrenches the study of literature away from all past assumptions and practices.

The directions in which subjectivist criticism has moved the literature classroom are examined in "Narcissus in the Classroom". The implications of subjectivism for teaching literature include the adoption of psychoanalytic techniques and a preoccupation with plumbing the unconscious components of readers' responses. Banking its theory on therapeutic shoals, subjectivism encourages students to engage in narcissistic disclosures of personal psychological lore. Case histories and clinical accounts of readers' personal legends supplant traditional concern with the features of literary texts. Since subjectivism regards all reading as autobiographical, such fundamental aspects of pedagogical theory as teacher training, the evaluation of students, and the goals of literary study are called into question.

The premise of the final chapter, "The Contexts of Literary Texts," is that critical attitudes affect the way literature is experienced. The central tenets of subjectivism (and of other critical schools which borrow their paradigmatic metaphors from extraliterary contexts) are examined in terms of their implications for experiencing literature. Subjectivism begins in categorical error, for it borrows its critical framework from psychoanalytic theory and thereby confuses the nature, methods, and purposes of literary investigation with those of psychoanalysis. Since the context of critical inquiry determines the nature of our concern with the reader and the text, the chapter argues that there is a need for an aesthetic framework governing literary investigation. If the criticism and teaching of literature are to escape their current eclecticism and specialization, literary studies must be grounded in an aesthetic context.

A SCHEMA FOR ANALYZING RESPONSE TO LITERATURE APPLIED TO THE RESPONSES OF FIFTH AND EIGHTH GRADERS TO REALISTIC AND FANTASY SHORT STORIES

Order No. 7908149

GOLDEN, Joanne Marie, Ph.D. The Ohio State University, 1978. 195pp. Adviser: Professor Martha L. King

The purpose of this study was to develop a theoretical framework for exploring the nature of response to literature. A schema for analyzing responses was designed and applied to the responses of fifth and eighth grade students to realistic and fantasy short stories.

The theoretical framework reflected four major components of the reading-response process. The first component is the reader defined as an active processor of language who interacts with the text and shapes experience with language. The reader brings prior knowledge of language, literature and the world to bear on the text. A second component is the text--its structure, language and literary conventions--which impacts on the reader influencing how the reader links into the text and responds to it. The assumption in this study is that different texts make different demands on the reader. For example, a fantasy story involves a different sort of commitment to the secondary world, one in which the reader must agree to accept the world the author creates.

A third component of this framework involves the interaction between the text and the reader by considering how the reader reconstructs the text and what the reader considers to be salient in the text. The fourth component considers the reader in the reflective period following response and how he articulates the reading experience. The principal question here is what does the reader take with him from the virtual experience.

A schema was developed for exploring the nature of response and assessing how the reader is linking into the text. The schema was comprised of levels of discourse which focused on the purpose for using language and these included: expressive, report, exposition and construct. Underlying the levels of discourse are cognitive operations such as identification, classification, interpretation and evaluation. A third major component is the patterns of references--endophoric and exophoric which reflect text and non-text references respectively.

The fourth category in the schema concerns how subjects reconstruct the text in a retelling format. A central story structure was abstracted from each of the stories and included Setting, Beginning, Development and Resolution. Within these divisions were further refinements of the story such as states, events, reactions, goal attempts and outcomes.

The procedure of the study involved selecting a sample of ten fifth and ten eighth graders from a middle class community. Subjects were asked to read and listen to a fantasy and realistic story on two different occasions. Following exposure to each text, subjects were randomly assigned to trained university students who engaged them in an interview. Questions included an open ended, a recall and five channeling questions to which the subjects responded orally into a tape. Open ended and channeled responses were analyzed according to discourse level, cognitive operation and reference pattern. Recall responses were matched against story structure elements to determine the salience of textual features across grades and texts.

Results indicated that eighth graders offered more interpretive, endophoric responses while fifth graders contributed more expressive responses. Eighth graders recalled many more elements in the Development and the Resolution of the story than the fifth graders. The realistic story evoked more identification responses particularly for fifth graders while the fantasy story prompted many eighth graders to compare the story to other fantasies.

Implications are significant in that text is a major influence in types of responses produced. Differences across ages may reflect the grade level as well as instruction.

SEXISM IN HIGH SCHOOL LITERATURE ANTHOLOGIES

Order No. 7900123

HOOMES, Eleanor Wolfe, Ph.D. Georgia State University – College of Education, 1978. 135pp.

Purpose

The purpose of this study was to investigate the differences in the portrayals of males and females in selected high school literature anthologies by systematic examination of the literary content and the illustrations to determine whether sexism exists in these anthologies. Sexism arbitrarily assigns certain characteristics, abilities and aspirations to people based solely on their sex, regardless of their individual talents and performances, and discriminates against both males and females. This study, through content analysis, examined the roles, settings, behaviors, interactions, and occupations and professions of males and females, as well as compared the number of female to male authors and characters.

Methods and Procedures

Twenty-eight selected literature anthologies for grades 9-12 were examined. Frequencies were noted on two content analysis instruments, one for literary selections and one for illustrations, which were constructed for use in this study.

Results

Following are the results of this study reported in ratios:

Literary Selections

Female authors to male authors	1:8
Primary female characters to primary male characters	1:4.3
Secondary female characters to secondary male characters	1:3.2
Adult female characters to adult male characters	1:3.5
Child/adolescent female characters to child/adolescent male characters	1:2.7
Total female characters to total male characters	1:3.5
Female characters only literary selections to male characters only literary selections	1:13.3
Active female characters to active male characters	1:1.7
Passive female characters to passive male characters	6:1
Females defined in terms of another to males defined in terms of another	28:1
Females subservient to males to males subservient to females	19:1
Females subservient to females to males subservient to males	1:3.1
Females dependent upon males to males dependent upon females	22:1
Females dependent upon females to males dependent upon males	1.5:1
Female derogatory remarks about males to male derogatory remarks about females	1:5
Female derogatory remarks about females to male derogatory remarks about males	2:1
Female physical aggressive actions toward males to male physical aggressive actions toward females	1:1
Female physical aggressive actions toward females to male physical aggressive actions toward males	1:8
Female verbal aggressions toward males to male verbal aggressions toward females	1.7:1
Female verbal aggressions toward females to male verbal aggressions toward males	1:5
Independent females to independent males	1:2.3
Females and males shown as equals to females and males shown as unequals	1:5.3
Occupations and professions for females to occupations and professions for males.	1:5

Illustrations

Primary female figures to primary male figures	1:4
Secondary female figures to secondary male figures	1:4
Total female figures to total male figures	1:4
Female figures only to male figures only	1:6
Active female figures to active male figures	1:2
Passive female figures to passive male figures	3:1
Female victims of females to male victims of females	1:3
Female victims of males to male victims of males	1:2
Females subservient to females to males subservient to males	1:1
Females subservient to males to males subservient to females.	20:1
Female authors pictured to male authors pictured	1:8
Males and females shown as equals to males and females shown as unequals	1:1.5
Occupations and professions for females to occupations and professions for males.	1:7

Conclusions

The results of this study lead to the following conclusions: (1) males were represented in the literary selections and illustrations more often than females; (2) male authors outnumbered female authors; (3) females were shown as being less active and more passive than males; (4) females were seldom shown as equals to males and were often shown in subservient roles; (5) females frequently had derogatory remarks aimed at them; (6) females were shown as being dependent on males and as being defined, or identified, by their relationships to males; (7) females were usually shown in traditionally domestic situations; and if they were removed from that setting, they were usually shown as watchers, helpers or victims of males, or they were shown as being rescued or defended by males; (8) the number and variety of occupational and professional roles were greater for males than females. The final conclusion was that sexism in the portrayal of females and males does exist in high school literature anthologies.

POLITICAL SOCIALIZATION IN PICTURE BOOKS 1972-1976
Order No. 7906265

JONES, Joan Scanlon, Ph.D. The University of Akron, 1979. 291pp. Adviser: Dr. Judith A. Nobie

The purpose of this study was to discover how attitudes conducive to political socialization have been portrayed in picture books which were published between the years 1972 and 1976 and included in selected recommended book lists for children between the ages of three and eight.

The major questions which this study sought to answer were:

What attitudes conducive to political socialization are expressed explicitly or implicitly in children's picture books?

Are the inquiries and charges cited previously present in the attitudes which are inherent in literature for children?

What images of political socialization are expressed through the text of picture books for children?

What images of political socialization are expressed through the illustrations of picture books for children?

Are picture books for children characterized by the presence or absence of political socialization images?

A random sample of 125 picture books published between 1972 and 1976 and intended for children between the ages of three and eight was used for this study.

The technique of content assessment was the research process used for analyzing the books. Five major categories were employed: Importance of People; Importance of the School; Importance of Symbols; Importance of Sex and Ethnicity; and Importance of Governmental Institutions.

The major conclusions were as follows:

Examples of people presented in the picture books were found to be the second largest category of attitudes considered to be conducive to political socialization. Generally images expressed in picture books supported appropriate social behaviors, group cooperation, adherence to established rules, and approval of the existing political status quo.

A dearth of references expressing attitudes about schools was found. Examples of schools presented in the books were found to be the fifth largest category of attitudes considered to be conducive to political socialization.

Images of political socialization expressed through text and illustrations of picture books using schools as indicators were negative ones. Conformity to teacher authority and established school routines were the general attitudes presented in the books. Change and non conformity instituted by students were not rewarded behaviors. Attitudes conducive to political socialization portrayed in picture books using schools as the exploratory tool tended to encourage behavior that would accept the existing political status quo.

Examples of symbols presented in picture books were found to be the largest category of attitudes considered to be conducive to political socialization. Expressed attitudes reflected existing political values.

Images of political socialization expressed through the text using words, signs, and songs as political symbols were positive ones. Images expressed through the illustrations using banners, dress, and rituals were also found to be positive ones.

Examples of attitudes considered to be conducive to political socialization expressed through sex and ethnicity were found to be the third largest category. Images of political socialization expressed through text and illustrations of picture books using sex and ethnicity as indicators were positive ones that tended to value cultural pluralism and expanding roles for women.

The few references to governmental institutions found in the books were related to people within governmental institutions rather than the institutions themselves. Examples of attitudes considered to be conducive to political socialization expressed through institutions were found to be the fourth largest category. Generally picture books were characterized by the absence of political socialization images when governmental institutions were used as indicators.

Due to the content of picture books expressed through text and illustrations, it was felt that young children who were read to or could read the picture books were more likely to acquire attitudes that could be considered conducive to political socialization than young children who only looked at picture books.

A STUDY IN AFFECTIVE SENSITIVITY: THE USE OF VALUE ORIENTED LITERATURE AT THE COMMUNITY COLLEGE LEVEL
Order No. 7907359

KIGAR, Hadley John, Ph.D. Michigan State University, 1978. 114pp.

The purpose of this study was to examine selected affective elements related to Self-Actualization and to assess and analyze any modification resulting from treatment involving exposure to value oriented literature.

The underlying assumptions were (1) that community college students who study a selected corpus of value oriented literature would increase their affective sensitivity in at least two areas: Time Competence and Inner-Directedness, (2) that community college students who were exposed to creative-axiological literature would reflect a higher level of gain than those exposed to philosophical essays only or to a mixture of philosophical and creative-axiological materials, (3) that affective sensitivity would not be affected by type of class--regular on-campus, off-campus extension class, or on-campus weekend college class.

Two methods of analysis were used in the design: a statistical study of Analysis of Variance, based on a computer program designed by Jeremy Finn; an analysis of students' written responses to selections read based on a modification of a Semantic Differential Scheme designed by Osgood, Suci, and Tannenbaum. The ANOVA portion utilized the basic pretest--

treatment--posttest design using the Personal Orientation Inventory developed by Dr. Everett Shostrom. Students' written responses were rated on a 7-point Likert-type scale ranging from (1) No Response/Complete Rejection, to (7) Complete Understanding and Internalization of the value inherent in the selection.

Five sections of a second semester community college English class participated in the three-week study (N=75). During this time students were required to study selected readings based on random assignment to one of three treatment groups. In addition, they were asked to respond in writing to each selection studied.

An Analysis of Variance indicated that none of the six null hypotheses predicated on the general research assumptions reached the .05 level of confidence demanded in this study. There was a general and positive increase in gain scores, however. An analysis of written responses indicated that students who studied creative-axiological literature tended to rank higher on the value awareness scale than those who studied philosophical essays.

One primary conclusion must be considered: individual study apart from peer interaction, teacher facilitation, and class involvement seems to have limited effect on modifying affective sensitivity.

THE NEGRITUDE POETS AND THEIR CRITICS: A LITERARY ASSESSMENT AND IMPLICATIONS FOR EDUCATION Order No. 7824893

LATIMER, Georgie Blanche, Ed.D. The University of North Carolina at Greensboro, 1978. 258pp. Director: Dr. Elisabeth Bowles

This study was designed to define and to analyze the work of four negritude poets, Langston Hughes, Leon Damas, Leopold Senghor and Aimé Césaire, in relation to the literary assessment by their critics and potential implications for education. It proceeded to consider and to develop the interrelation of four broad areas: first, the traditional and changing place and role of literature in the school and college curriculum; second, the ontological and literary qualities of poetic negritude and its relation to the literature curriculum; third, the reaction of African and Western critics to negritude as a literary movement; and fourth, an assessment of negritude poetry and its historical reality and essential realism by responding to the poetry and by reacting to views of its critics.

A review of materials related to theory and practice in the literature program revealed that the traditional place and role of literature at all levels of the curriculum are recognized as means of providing intellectual and affective content of literary experiences. Literature is also a means of providing student-teacher interaction with a variety of genre from which the student develops a theoretical understanding and literary appreciation of literature in general. However, literary theorists stand firm on their belief that the consequential position of the changing role of literature is inherent in its function and restrictive in its selection of content for the curriculum. They maintain that current changes in student population and world view have altered the school curriculum and the educational process. Both of these changes have affected tradition in the selection of literature. Literary images, the theorists maintain, are indispensable to the basic human process of world comprehension and self definition. This study concluded that there is an urgent need for greater consideration of literary selections for the curriculum that provide personal and cultural identity for all students, especially the black student.

This study was based on the assumption that the historical development of the Language Arts Program in the American education system predicated a logical place for the inclusion of literature such as African and Afro-American literature in the school curriculum. This would also include non-African higher studies where French and English language and literature are taught to English-speaking non-African students. This view argues literary merit and a viable contribution of negritude poetry to the English curriculum.

The orientation of negritude as related to the four parts of this study was the result of two specific forces. One force was the influence of the Negro Renaissance movement in America. The other force was "the mind of the assimilated African in French-speaking territories and the literary awakening associated with the political awakening."

Negritude poetry, defined by Senghor as "the sum of the cultural values of the black world as they are expressed in the life, the institutions and the works of Negroes" expresses cross-cultural and universal values as historical fact and as Black specificity. The negritude poets saw these two positions, referred to as situational and essential negritude, as highly significant. Both accounted for the themes, rhythm, imagery, symbolism, style and language that gave the poetry its distinct uniqueness. Both provided a basis for understanding what negritude is in terms of African and Afro-American literature. What negritude brings to the curriculum, the writers and critics alike concurred, was to be ascertained by the critical analysis and discussion of the poets and their poetry.

A major concern of the study was to ascertain an established attitude of African and Western critics regarding the negritude poets. A review of critical literature of negritude showed that negritude was not without merit. It has the attention of writers and critics of African literature more than any other concept to the extent that it was accepted as a literary standard, in spite of some disparate views. Criticism ultimately became for the writer and critic a common concern for "What constituted African literature?" and "By what standards should African literature be judged?" Both writer and critic, once sharply divided on these questions, reached a consensus that the same high standards of literary criticism for both African and European writings should be used. Literary assessment, the African writer and critic contended, should be based on two major assumptions: one, that there is a traditional set of literary standards to which all critics must adhere; two, that literary criticism must take account of the cultural context in which the works were written.

Analysis and discussion of the major areas of negritude poetry in this dissertation suggested that it does have literary and cultural merit for the literature curriculum.

AN INVESTIGATION OF READER BIAS IN THE WRITTEN RESPONSE OF NINTH-GRADE STUDENTS TO PROSE AND POETRY Order No. 7900406

MORAN, Kenneth Francis, Ph.D. Indiana University, 1978. 118pp. Chairman: Dr. Vernon H. Smith

Statement of the Problem: The purpose of the study was to investigate the effects of form upon the written responses of ninth-grade students to prose and poetry, and to determine differences in the comprehension of selections attributable to the form of the selections, as measured by written reiterations of the selections. The major question investigated in the study was: Given comparable passages of prose and poetry, will subjects respond differently to the different forms, as measured by the subjects' written responses?

Procedures: Two narrative prose selections and two narrative poetry selections, chosen on the bases of comparable length and difficulty, utilizing the Dale - Chall, the Fry, and the Fog prose readability formulae to assess selection difficulties, were prepared in paragraph and stanza formats for presentation to 68 ninth-grade students, enrolled in three heterogeneously grouped English classes. The four selections were rotated with regard to print format throughout the sample, with each subject responding to one prose selection and one poetry selection in the original formats, and to one prose selection and one poetry selection in the alternate formats. Subjects were instructed to respond freely in writing to each selection and to write a reiteration of each selection without recourse to the printed selection.

Responses were divided into thought units, and these units were classified utilizing five categories: Unrelated, Literal, Interpretative, Personal, and Evaluative. Reiterations were assessed holistically on the basis of how accurately the reiteration paraphrased the selection, utilizing three levels: Inade-

quate, Adequate, and Superior. Additional variables which were considered in the study were: sex of subject; reading comprehension, as measured by the Iowa Silent Reading Tests; and attitude difference toward studying stories and poetry, as measured by the Purdue Master Attitude Scales.

Findings and conclusions: A 2 X 2 X 2.2 split-plot factorial analysis of variance model was utilized to test the hypotheses generated by the study. The analyses of the data revealed no significant differences at the .05 level with regard to the quantities of units of response, the patterns of units among the categories of response, or the adequacies of reiterations, which were attributable to the print format or to the interactions of the variables of sex, reading comprehension, and attitude difference with form. The fourth order interaction of sex, reading comprehension, attitude difference, and form, with regard to the quantities of units produced approached the criterion level of significance, with a significance level of .08. The analysis of reiteration adequacies revealed that the third order interactions of sex, reading comprehension, and form, and of attitude difference, reading comprehension, and form were significant at the .09 and .08 levels, respectively.

It was concluded that, within the limits of the study, students exhibit no greater difficulty in comprehending and responding to narrative poetry than to narrative prose. Moreover, the findings suggest that the prose readability formulae utilized in the study are appropriate for assessing narrative poetry.

The third and fourth order interactions which approached the criterion level of significance suggest that those differences in response and in comprehension which arose with respect to form resulted from complex interactions which produced inconsistencies in magnitude and direction, and that further investigation of such interactions should be undertaken.

A COMPARISON OF RATHS' METHOD FOR VALUES CLARIFICATION WITH THE TRADITIONAL METHOD OF TEACHING LITERATURE IN THE EIGHTH GRADE

Order No. 7911256

NEELY, Veronica Dolores, Ph.D. New York University, 1978. 314pp. Chairman: Professor Carl Schmidt

In this study, the method of values clarification proposed by Louis Raths was compared with the traditional method of teaching literature in the eighth grade. Two experimental and two alternate treatment classes were taught a literature unit on social values in peer relationships for 23 days. The main hypothesis stated that students in the experimental group, when compared with students in the alternate treatment group, would value the social man more highly after treatment than before. The Rokeach Value Survey was used to test this hypothesis.

To determine if the experimental treatment had disposed students to examine their value processes, the Incomplete Sentences Test (IST) was administered. Students' responses about their personal lives were designated man-centered; students' responses about the literature were designated subject-centered. Hypothesis II stated that students in the experimental group would have a greater increase in the number of man-centered responses from pre to posttest than would students in the alternate treatment group. The Solomon Design was used to control for the sensitizing effect of pretesting.

Differences in student responses during treatment, after each of four sets of stories -- presenting themes of anger, winning, fighting and friendship -- had been taught, were measured by the "I Learned Statements" (ILS), and the Response Preference Measure (RPM).

Hypothesis III stated that students in the experimental group would have more man-centered responses overall on the ILS than would students in the alternate treatment group.

Hypothesis IV stated that students in the experimental group would show an increase in the number of man-centered responses on the ILS as the unit progressed.

Hypothesis V stated that students in the experimental group would assign overall higher ratings to RPM questions with a values clarification orientation than would students in the alternate treatment group.

Hypothesis VI stated that students in the experimental group would assign higher ratings to these RPM questions for stories studied later than earlier.

The Topical Analysis for the Content of Literature Discussions (TACL) was used to categorize statements about the students' personal lives (Real) in transcripts of class discussions. Hypothesis VII stated that students in the experimental group would have a larger proportion of statements designated as Real than would students in the alternate treatment group. Finally, Hypothesis VIII stated that students in the experimental group would have a larger proportion of statements in Normative, Psychological, and Sociocultural subcategories than would students in the alternate treatment group.

Data analysis resulted in the following:

Hypotheses VII and VIII were accepted.

Hypothesis III was accepted, with anger and fighting being the most predictive themes.

Hypothesis II was accepted, but partially only, because differences between not-sensitized classes were significant.

Hypotheses I, IV, V, and VI were rejected.

The following conclusions and recommendations were offered:

1. Students in the values clarification group attended more to their value processes.

2. The use of values clarification strategies provides a framework within which students can examine personal values.

3. The selection and sequencing of stories and values clarification strategies may be crucial for effecting values clarification.

AN INQUIRY INTO THE THEME OF ISOLATION IN ADOLESCENT LITERATURE ABOUT BLACK YOUTH: AN EXAMINATION OF ITS TREATMENT BY SELECTED WRITERS

Order No. 7902201

OTEY, Rheba Washington, Ph.D. The Ohio State University, 1978. 284pp. Adviser: Professor Frank Zidonis

The purposes of the present study were 1) to analyze the new perspective of a representative black writer and the approach of selected writers of adolescent literature about black youth with respect to black isolation; 2) to examine a point of view which permits entry into the isolated black world; 3) to investigate the reliability of reviews of the sample books and; 4) to suggest a remedy for the inadequacy of any curriculum content with regard to black adolescent literature which does not offer a useful understanding of the full range of the black American experience.

In the past decade the demand for Black Studies and the surge for cultural parity in the teaching of the black experience with regard to adolescent literature have demonstrated the need for works which delineate the varied levels and complexities of the black consciousness effecting a non-stereotypical fictional black.

A review of literature revealed that the literary image of the black has been problematically stereotypic and negative. The study undertook to explore the problem and suggest a remedy by examining 1) the historical implications of black-white relations; 2) the theories of racism as related to image building and to acceptance of black isolation as a normal condition in a democratic society; 3) studies on modification of children's racial attitudes; 4) the concept of bibliotherapy; and 5) a literary point of view which induces identification with non-whites.

A survey of the literature concerning the criteria for black adolescent titles revealed that no guidelines suggested that realistic black literature should specifically include a consideration of black isolation.

A preliminary list of 47 sample titles was completed by consulting standard sources such as the Junior High School Library Catalog and Supplements, 1965-1975, and We Build Together among others.

The final list of 15 sample books, with copyright dates ranging from 1936 to 1972, was chosen on the basis that the title 1) addressed the black American experience; 2) had black central characters; 3) was contemporary; 4) had been reviewed by five or more standard sources; 5) had not been extensively criticized; 6) was in print; and 7) was not written from the new black perspective.

Four sample books of Virginia Hamilton, the representative writer and 1975 Newbery Award author, were selected.

All titles were evaluated in written critical analyses of the author's method, style and cognizance of the isolation inherent in the black world.

The examination of the selected titles confirmed these assumptions concerning the present state of adolescent literature about black youth: 1) the juvenile fiction by majority writers inadequately mirrors black life to the degree the latter focus on the external of the black condition solely, and fail to explain the "why" of the black world in the context of the historical and cultural determination framed by the dominant majority; 2) much of the literature by black authors about blacks is written either from a majority perspective or for a majority audience, stressing either a limiting or nihilistic philosophy which are not viable revelations of the total black consciousness; 3) juvenile fiction which portrays blacks co-existing within or integrating successfully into a pluralistic society ignores the condition of black isolation and alienation which are historical and sociological realities; and 4) juvenile fiction which realistically portrays black life speaks from an in house experience and has examined the experience in the context of isolation and alienation which are central to the black condition.

Some recommendations: teachers, writers, and reviewers should 1) consider the theme of isolation a viable guideline in judging black books; 2) be widely read in black history and black adult writers; 3) recognize that the black world if limned realistically, must be viewed from an in house perspective; and 4) provide books and bibliographic selections about a variety of black life styles.

STUDENTS' RECALL OF SHORT STORY CONTENT FOLLOWING PRESENTATION IN PRINT AND TELEVISION MEDIA
Order No. 7912063

PARSONS, Rolf William, Ph.D. University of Minnesota, 1978. 183pp.

Purpose: This investigation attempted to illuminate the interaction of print and television media as it may affect students' recall of essential elements of short story literature. It explored two areas of interaction: the enhancement of story recall due to redundancy of information conveyed in the two versions; and media dominance when discrepancies exist in the two versions.

Methods: In order to measure these effects, two types of multiple choice test items were written. The first (used to measure recall) had a stem with five responses, only one of which was correct for both versions. The second (used to measure preference) also had a stem with five responses, but one was correct for the television version while another was correct for the print version. Students were randomly selected from 10th grade Communications classes at White Bear Lake, Minnesota, and grouped by sex, and two types of class, one for average students, the other for students requiring structure and treatment. Four treatments were employed: print only, television only, print followed by television and television followed by print.

Analysis: Data concerning the recall of the literature was subjected to an analysis of variance with a 2 x 2 x 4 design (sex x academic type of class x treatment) and also a correlation (Pearsons' r) of reading comprehension scores to recall scores. Data concerning media preference were analyzed using descriptive statistics devised for this investigation.

Conclusions: 1. Dual media (television and print) presentations together result in better student recall of short story content than single media presentations.

2. When students only read a story, reading comprehension is moderately correlated to recall of story content, but when students view a television version and read the story, the correlation is less.

3. When presented with two media versions of a story and media keyed test items, students most commonly choose the item response keyed to the medium providing the most specific and concrete information. This usually results in the television medium dominating the print medium.

4. Students most frequently choose test item responses which are keyed to the last medium presented.

A STUDY OF THE DIFFERENTIAL RESPONSES TO THREE MODES OF PRESENTATION OF POETRY AS EXHIBITED IN THE WRITINGS OF HIGH SCHOOL JUNIORS
Order No. 7907628

REAMY, Barbara Ann, Ph.D. University of South Carolina, 1978. 131pp.

Purpose

The study was designed to investigate the effectiveness of three specified modes of teaching poetry (audio-visual, lecture, and sociopsychological) and the kinds of written responses obtained from eleventh grade students for each method of presentation. Four questions were asked: (1) Are there differences in the types of responses made to poetry by students taught by three different methods? (2) What is the relationship between the types of student responses to poetry and student reading level? (3) What is the relationship between the types of student responses to poetry and the sex of the student? (4) What is the relationship between the types of student response to poetry and the types of teacher-made test questions?

Procedures

The sample for the study consisted of 128 high school juniors in a large suburban high school. Six poems were taught to the students on six consecutive days. Three teaching methods were used. The poems and methods were used simultaneously by three teachers, working with three groups each, so that each teacher used each poem and each method in a different teaching order to prevent any cumulative effect. Each student read each of the poems, received the teaching instruction, and gave written responses to each poem. A response was defined as the smallest unit that constituted a reaction to the poem. The investigator read each paper and categorized each response by the classification system developed by James Squire in The Responses of Adolescents While Reading Four Short Stories. A group of 25 teachers read the same six poems and submitted three questions per teacher on each individual poem. These questions were placed into the same categories developed by Squire. A series of chi-square tests was used to investigate the differences in student response and teaching method, sex, reading level, and type of teacher-made test question.

Findings

Significant differences were found to exist between the responses of the students and the teaching method used. For the audio-visual method, the largest numbers of responses were formed in the categories of interpretation, narration, and prescriptive judgment. For the lecture method, the largest numbers were found in the categories of literary judgment, interpretation, and narrative response. For the sociopsychological method, the largest numbers of responses were found in the categories of interpretation, literary judgment, and self-involvement. No significant differences were found to exist between the categories of student response and student reading level or sex of the student. Significant differences were found to exist between the types of student responses and the types of teacher-made test questions.

A PRELIMINARY EXAMINATION OF THE IMAGE OF BLIND AND DEAF CHARACTERS IN CONTEMPORARY LITERATURE Order No. 7908952

REED, Mary Catherine Wright, Ed.D. Wayne State University, 1978. 164pp. Adviser: Donald J. Bissett

During the last century there has been an increased awareness of the educational, social, and constitutional rights of the handicapped, and as a result more and more formalized programs have developed to help handicapped individuals participate more fully in society. The average person has limited contact with handicapped people. Characters created in literature become alive in the mind of a reader and help form the basis of readers' perceptions of the handicapped. This study sought to examine the image of the blind and deaf being communicated in contemporary literature in an effort to determine whether literary images are supportive of contemporary understanding of the handicapped.

Specifically, this investigation addressed itself to the following questions: 1) What books published since 1950 and available in the United States have a blind or deaf person as an important character? 2) What attitudes, achievements, and adjustments are attributed to blind or deaf characters? 3) To what extent are writers presenting a reasonably enlightened contemporary image of the blind and deaf? and 4) Is there any evidence of stereotyped imagery and, if so, to what extent?

The study began with a compilation of titles of contemporary works of literature which have a blind or deaf person as an important character. It was limited to those works published since 1950 and accessible in the United States. The titles were located in standard reference tools. As each work was located and read, a case study sheet was filled out which included publication information, location of material, story synopsis. The characterization of each blind or deaf person who was an important character was then analyzed. The attitude, achievement, and adjustment of each handicapped character was examined within the context of the work and each facet was rated on a five-point scale. The numerical values gave a broad indication of how authors as a whole represented the world of the blind and deaf, and were used to make generalizations about images of blind and deaf characters in literature. Issues or themes common to the books with blind or deaf characters were then examined to further study the images.

Seventy-two works were located and examined. The works included fiction, biographies, and autobiographies. There were fifty titles with blind characters and twenty-two titles with deaf characters.

The rating of blind characters indicated that: 1) 64% rated satisfactory or above on "attitude;" 2) 72% rated satisfactory or above on "achievement;" and 3) 70% rated satisfactory or above on "adjustment." The rating of deaf characters indicated that: 1) 76% rated satisfactory or above on "attitude;" and 2) 67% rated satisfactory or above on both "achievement" and "adjustment."

Examination of six specific issues which had an influence on attitude, achievement, and adjustment indicated that authors generally are presenting a reasonably enlightened image of the blind and deaf. The images are, by and large, realistic, consistent with developmental goals, and contribute to communicating an "enlightened" image of the blind and deaf in contemporary literature. The overall image is not stereotypic. Although there were some blind and deaf characters who exhibited negative images and negative behaviors in the literature, they did not predominate.

There are several ways the subject matter of this study may be enlarged upon to accurately reflect the image of the handicapped: 1) similar studies might be undertaken to include the other five major areas of disability; 2) the image might be examined in other forms of media, especially television, popular magazines, and movies; 3) for those interested in image formation in children, the material of the study could be extended to include juvenile literature; 4) methods of examining images in media need to be refined and systematized; and 5) studies on the effect of images in media upon readers/viewers/listeners might suggest ways of using media to promote the positive images of the blind and deaf.

A COMPARISON OF THREE TECHNIQUES OF TEACHING LITERATURE: SILENT READING, READERS THEATRE AND VIDEO-TAPE READERS THEATRE Order No. 7824669

RODEN, Sally Ann, Ed.D. North Texas State University, 1978. 227pp.

The problem of this study was a comparison of the responses of students to three techniques of teaching literature. From this comparison the most effective technique of teaching literature was identified. The three techniques selected for the study were silent reading, Readers Theatre, and video-tape Readers Theatre. These three techniques were compared on achievement and attitude response. Effectiveness of each technique was examined by noting each grade level and the pooled technique effectiveness scores. Also, black and white video-tape scores were examined in comparison to scores from the presentation of color video-tape.

The experimental group for this study consisted of four junior and four senior regular English classes from one suburban high school and one class of freshmen from one four-year state university. A total of 302 subjects were involved in the study. Complete data were obtained for 139 of the subjects for the three techniques, and complete data were obtained for forty-eight subjects for the color video-tape technique.

Seven hypotheses were formulated to fulfill the purposes of this study. The first six hypotheses were tested to determine significance by finding the mean and standard deviation of all grade-level scores for each technique. The pooling of technique scores was adequate, for it was the specific technique of presentation that was being compared in each instance. Hypothesis seven was tested by comparing pooled grade-level technique mean and standard deviation scores of black and white video-tape to pooled scores of color video-tape. Each hypothesis was tested in the null form by analysis of variance. If the F value of the analysis of variance was significant, the Scheffé F test was used for the first six hypotheses to determine where the differences occurred.

The analysis of data revealed that Readers Theatre resulted in significantly higher mean scores on attitude-scale tests than either of the other two techniques. The teaching technique of silent reading produced significantly higher mean comprehension scores than did either Readers Theatre or black and white video-tape, although Readers Theatre resulted in higher mean comprehension scores than did black and white video-tape. Silent reading produced a higher mean score than did black and white video-tape on the attitude-scale tests.

Since silent reading produced significantly higher scores on comprehension of literature, it was concluded that silent reading is the most effective method for achieving comprehension. However, it was also concluded that Readers Theatre is of importance in the domain of attitude and affect. This study isolated Readers Theatre as the most effective teaching technique for attitude response toward literature.

THE EFFECTS OF A LITERATURE PROGRAM OF REALISTIC FICTION ON THE ATTITUDES OF FIFTH GRADE PUPILS TOWARD THE AGED Order No. 7905317

SCHNEIDER, Phyllis Lyeth, Ph.D. State University of New York at Buffalo, 1978. 231pp. Major Professor: Dr. William Eller

The Problem

The rapid increase in older people in the United States, both in absolute numbers and as a proportion of the total population, has implications for the role of schools in preparing children to meet the challenges this population phenomenon will raise. One such challenge concerns the attitude students have toward older people. The purpose of this study was to investigate whether a classroom literature program would change the attitudes of fifth grade students toward the aged, defined as persons sixty-five or older.

Procedure

The 360 students in 14 fifth grade classrooms in a Western New York State school district were randomly assigned, as intact classroom groups, to three groups: a group listening to realistic fiction books and stories having an aged person as a main character (R); one listening to the same selections and discussing them (R&D); and a control group (C) which heard selections not including aged characters. For three weeks, the regular classroom teacher read the selections during a daily 15 to 20 minute segment of the language arts class.

The experimental design encompassed a pretest, posttest, triangulation assessment strategy, with all subjects completing each of the four attitude measuring instruments both before and after the literature program. Tests employed were an adaptation of the Tuckman-Lorge "Attitudes Toward Old People" scale, and three researcher-designed measures: two five-step Semantic Differential scales, and a projective device -- the Schneider Cartoon Apperception Test (SCART).

Independent variables were: sex, socioeconomic status, I.Q., birth order, number of days absent during the experiment, experimental group placement (R, R&D, or C), presence of old people in the home, number of old people known, and circumstances and frequency of contact with old people. The dependent variable was change in attitude from pretest to posttest.

A one-way analysis of variance tested main effects and interactions. Class means provided the basic observations, with treatment effects measured against variations in class means. Secondary analysis employed ANCOVA procedures. Individuals were the unit of analysis in a contingency analysis of change in individual scores. Levels of significance were established at .05. Internal consistency of the tests was described by applying Cronbach's coefficient alpha.

Sixteen students, randomly selected, were interviewed concerning their feelings about old people.

Findings

Observed combined means of the Reading group revealed increases in pre to posttest scores on all four of the attitude measuring instruments, although only the Semantic Differential I yielded significant differences. The Reading and Discussion group showed no significant differences. The Control group declined significantly on the Semantic Differential I. The ANOVA showed no overall differences for treatment.

Teacher's sex was an additional control variable in a post hoc ANOVA with classes assumed to be fixed. A very significant (p less than .0001) interaction was found between teacher's sex and pupil's sex. This finding was repeated in the analysis of covariance.

A significant interaction between old people in the home and frequency of contact with old people was shown.

The contingency analysis recorded each pupil's posttest score on each test as having increased, decreased, or not changed from the pretest score. Chi square tests revealed significant differences in the changes of individual students in the Reading group on the Semantic Differential I.

Summary

The present study has provided some support for the widespread belief that books can influence students. The theory that discussion following the classroom teacher's oral reading would enhance attitudinal change was not substantiated.

This study raised questions concerning children's ability to identify with characters physically dissimilar from themselves.

The surprising interaction between teacher's sex and pupil's sex suggests a need for consideration of this heretofore unreported influence in future attitudinal research.

THE EFFECTS OF COOPERATIVE AND INDIVIDUALISTIC GOAL STRUCTURES AND PREREADING ACTIVITIES ON STUDENTS' COMPREHENSION AND ATTITUDES TOWARD READING SHORT STORIES

Order No. 7912200

SMITH, Roy Anthony, Ed.D. Boston University School of Education, 1979. 250pp. Major Professor: Thomas E. Culliton, Jr.

Purpose

The purpose of this study was to investigate the effects of individual and cooperative goal structures and prereading activities on students' comprehension of short stories and attitudes toward reading these short stories.

Procedure and Design

A 2 x 2 factorial design was employed. The first factor was the goal structure, cooperative or individual. The second factor was the prereading activity.

Subjects for this study were 322 eighth grade students from two junior high schools in an upper-middle-class suburb of Boston. Sixteen intact English classes were used. Four teachers, two at each school, taught four classes each. Classes were assigned to one of four treatment groups: (1) students work cooperatively and receive prereading activities; (2) students work cooperatively but do not receive prereading activities; (3) students work individually and receive prereading activities; and (4) students work individually but do not receive prereading activities. Students in the cooperative treatment groups received 15 weeks of training in cooperative skills. Students then read three short stories with half the subjects receiving prereading activities. After reading each story students completed a teacher-made study guide either individually or in cooperative groups.

Data Collection

Attitudes toward reading short stories were measured in two ways: first, by a simple rating scale that students filled out following completion of the study guide; second, by an 18-item Likert type scale developed for this study which students completed at the conclusion of the entire study. Comprehension was measured by a 20-item teacher-made multiple choice test for each short story designed to measure students' understanding of characterization.

Analysis

Data were analyzed by a 2-way analysis of covariance using reading comprehension scores from the Comprehensive Test of Basic Skills, I.Q. scores from the Short Form Test of Academic Aptitude, and preattitude scores as covariates.

Results

Comprehension test scores and attitude scores were analyzed to determine whether any significant differences existed among treatment groups. Six research questions formulated for this study were answered: (1) no difference was found between the prereading treatment group and the nonprereading treatment group on comprehension; (2) no difference was found between the cooperative and individualized treatment groups on comprehension; (3) no significant interaction effect was found between cooperative or individual goal structure and prereading activity; (4) no difference was found between the prereading treatment group and the nonprereading treatment group on attitude toward reading short stories; (5) a significant difference was found between the cooperative and individualized treatment groups on attitudes toward reading short stories favoring the cooperative group; and (6) a significant interaction effect was found between prereading activity and goal structure, cooperative vs. individualistic, on students' attitudes toward reading short stories. For both attitude measures, students working cooperatively had more positive attitudes toward reading short stories than students working individually. But for students who completed the prereading activities, a cooperative goal structure produced significantly higher, more positive attitudes than an individualistic goal structure. The difference, in favor of the cooperative treatment group, is attributed to the pleasurable experience of students interacting, i.e., working together, sharing ideas, opinions, information, and reactions, about their class reading.

A COMPARISON OF THE RESPONSES OF FIFTH GRADE STUDENTS TO MODERN FANTASY AND REALISTIC FICTION

Order No. 7914059

STUDIER, Catherine Elizabeth, Ed.D. University of Georgia, 1978. 135pp. Supervisor: Bernice Cooper

Purpose

The study was conducted for the major purpose of discovering whether differences existed between the free written responses of fifth grade students to realistic fiction and to fantasy. The influences of reading ability and sex on the responses were also considered.

Procedures

Eighty-nine fifth graders listened to a total of four books read aloud by the investigator. Two of the titles represented realistic fiction, and two fanciful fiction. An attempt was made to pair the books, one of each genre, so that the two books in each pair would be similar in as many aspects as possible, except in genre. After listening to each book, the students wrote free responses.

The response essays were divided into T-units for coding purposes and categorized, with one additional category, according to the system outlined in Elements of Writing About a Literary Work (Purves & Rippere, 1968). The five major categories outlined in this work include: engagement-involvement, perception, interpretation, evaluation, and miscellaneous. The sixth category, retelling, was added for the purpose of this study.

In addition to the written, free responses, the students completed two questionnaires. The first required the students to select a favorite book in each pair and to give reasons for their choices; they also rank ordered the four books. The second questionnaire asked the students to respond to previously read fanciful and realistic stories.

Major Conclusions

Conclusions based on the findings include:

1. The two genres, realistic and fanciful fiction, elicited different types of responses. Significantly more retelling responses were made to fantasy than to realistic fiction. However, realistic fiction elicited a significantly greater number of engagement-involvement and interpretive responses than did fantasy.
2. Reading ability was found to be an important determiner of the types of responses made to both genres. Poorer readers relied to a significant degree on retelling; better readers made significantly more evaluative responses than did poorer readers.
3. Sex did not appear to be a primary factor in determining the types of responses made to either genre.
4. Students enjoyed books of both genres.
5. Responses were concerned mainly with the content of the books, rather than with form or style.
6. While some students drew inferences based on the books read, most of them concentrated on the more literal aspects of the works.
7. The fifth graders in this study proved to be insightful in their comments. Many of the students challenged issues contained in the books and did some thoughtful speculating about them.

A COMPARATIVE STUDY OF THE SEX-BIASED CONTENT IN MAJOR JUVENILE PERIODICALS PUBLISHED IN 1977 AND THE SEX-BIASED CONTENT IN THE SAME PERIODICALS PUBLISHED IN 1967

Order No. 7905150

SULLIVAN, Anna Mary Toomer, Ed.D. University of Southern Mississippi, 1978. 74pp.

Purpose of the Study

The purpose of the study was to analyze the content of four major juvenile periodicals published during the years of 1967 and 1977 and measure the change in sex-biased content based on five criteria: (a) characters, (b) illustrations, (c) biographies, (d) occupations, and (e) behavior.

Procedure

The juvenile periodicals used in the study were chosen by the following guidelines: (a) the periodical's circulation is of 500,000 or more; (b) it is published in the United States; (c) it is written primarily for children, ages 12 years and under; and (d) publication dates are in the year 1967 and 1977.

A sequence of four issues of each periodical for each year was randomly selected and grouped into two groups: (a) 1967 publications and (b) 1977 publications.

Each periodical was read twice by the researcher. The first reading was for: (a) a frequency count of the number of male and female characters portrayed in the stories, poems, biographies, and regular features; (b) a frequency count of the number of illustrations of males and females throughout each issue from cover to cover; (c) a frequency count of the number of biographies about males and females; (d) compilation of a list of the different occupational roles ascribed to males and females in the illustrations, stories, poems, biographies, and regular features; and (e) a frequency count of the number of each occupational role ascribed to males and females.

The second reading was made for a frequency count of three behaviors: (a) initiating, (b) problem solving, and (c) passive, as they are ascribed to male or female characters in illustrations, stories, poems, and regular features.

Analysis of Data

Data were analyzed observing the frequency of male and female characters, illustrations, biographies, occupational roles, and behaviors in the selected periodicals, and performing a t-test analysis on these frequencies.

Hypotheses were tested at the .05 level of rejection.

Conclusions

The ratio of male to female characters remains unchanged. Male characters, compared to female characters, still dominate the content approximately 3:1. There are seven illustrations of males for every three illustrations of females. The diversity of occupations ascribed to females decreased from 33 occupations in 1967 to 29 occupations in 1977. Less than 20% of the occupations were ascribed to females in both 1967 and 1977. The number of occupational roles ascribed to females as compared to males did not significantly change. Males dominate as "workers" 7:1, even though housework and child care are included in the list of occupations. Initiating behavior ascribed to females remains at approximately 30%, and passive behavior ascribed to females increased slightly, though not significantly, from 52% to 64%.

Only two areas show significant change. The first, biographical stories about females as compared to biographical stories about males, increased from a ratio of 13:1 male biographies to female biographies in 1967 to a ratio of 9:5 male biographies to female biographies in 1977.

The second area of significant change, problem solving behavior ascribed to females in comparison to males, increased from 16.4% to 28.6%.

THE COGNITIVE DIMENSION OF LITERATURE AND ITS RELATION TO AESTHETIC VALUE Order No. 7907184

THOMPSON, John Ira, Ph.D. The University of Michigan, 1978. 254pp. Co-Chairmen: William R. H. Alexander and Terrence N. Tice

Many analytic philosophers and some influential critics have either denied the cognitive dimension of literature and literary studies or have denied that this cognitive dimension is relevant to aesthetic value. What all these philosophers and critics share is a narrow, positivistic construal of key epistemological terms such as 'reference,' 'assertion,' 'rationality,' and 'truth.' In particular, they try to apply to literature the definitions of these terms worked out for logic and the sciences, definitions which have proven too narrow even in the conduct of scientific inquiry, as Polanyi has shown. The argument here is that broader and more accurate definitions of these terms will show that literature is a mode of knowing, and that the knowledge it yields is not an irrelevant by-product but is essential to its value as art.

In denying the cognitive status of literature, I. A. Richards set up a dualism of Emotive and Referential language. But in fact, no case of purely emotive language can be established. All language is referential, it simply refers in different ways. Whereas reference in science is direct, precise and atomistic, in literature it is indirect, indistinct and as a whole. The different modes of reference in science and literature are appropriate to their different goals of clarity and fullness of meaning. Nor do these contrasting modes of reference create a new dualism if we realize that all language is polyfunctional. In any particular use of language one function or purpose will dominate, but others will be present. This is seen clearly in borderline cases like photography and historical novels, which hover between the aesthetic and purely communicative functions. The notions of polyfunctionality and dominance enable us to account for the distinctive quality of literary language without isolating it.

In literary criticism the same dualism appears. Frye argues that while descriptive criticism is rational, evaluative criticism is emotive. Most critical statements, however, rather than falling into a distinct category, are both descriptive and evaluative: "Houseman's poetry is sentimental," for example. Critical discourse is too fluid to be neatly compartmentalized into logical types, and Greene argues that evaluation pervades the entire critical process, including our initial response. Critical evaluation is both rational and objective. It is rational, not in the sense of strict logical entailment, but in that its reasons are condition-governed and capable of verification. It is objective despite the fact that its judgments are relative, because relativity is not incompatible with valid generalization in the arts.

Finally, some aestheticians grant the cognitive dimension of literature but deny its relevance to aesthetic value on the grounds that literature does not make actual assertions, according to Aristotelian logic. But if in logic we cannot assert P and not-P, in literature we can and do. To say that love is ordinary and extraordinary is a true assertion. In short, literature does make assertions, though not of Aristotelian form, and we can distinguish three parallel ways in which morality is relevant to aesthetic value.

The study of literature has been plagued by outmoded epistemological assumptions. By abandoning these assumptions we can validate the study of literature as a cognitive discipline. The new epistemological definitions for which I have argued would have implications for the practice of teaching English. Most important would be a greater attention to the cognitive and moral dimensions of literature and their relation to aesthetic value. Attention to the moral dimension as I define it would not mean the judging of literature by a single moral code.

COMMUNITY COLLEGE STUDENTS' RESPONSES TO SELECTED ETHNIC POETRY AND MODE OF PRESENTATION Order No. 7905940

TSURUTA, Dorothy Jane Randall, Ph.D. Stanford University, 1978. 308pp.

Problem

Two areas of research are joined in this exploratory study: community college students' responses to African-American, European-American, and Hispanic-American poetry, and possible influences of viewing videotape on response. The first dimension focuses on the identification of some bases for the selection of ethnic poetry to introduce to community college students. Instead of scrutinizing such matters as students' literal interpretations of the poem and identification of its form, the interest here is in what elements in the poem seem to evoke in readers their personal experiences and their emotional involvement. The second dimension focuses on how viewing videotapes of the poets' reading their works affects students' responses. Here the concern is to describe reactions in order to discern how videotape can best be used to enhance the experiences with the selected poetry. Of major concern here are the reporting and the analyses of the written responses of students of various ethnic groups after they had read selected poems written by members of their own ethnic groups as well as poems written by members of ethnic groups other than their own.

Procedures

Sixty-eight college students participated in this study. The ethnic distribution included 50 Caucasian, nine Hispanic, seven Black, one Asian, and one Native American. There were 43 females and 25 males. The students ranged in age from 18 through 47 years old. By random selection the students were placed in groups of "A" or "B"; over a period of two weeks all subjects experienced both modes of presentation and all six poems. Mode one is the reading of the poems only; mode two is the reading of the poems plus viewing tapes. The six poems are divided into two thematic units. Week one, the theme was mother/son relationships; week two, personal confrontation with social pressures. In alternating weeks, students were presented the poems under mode one and mode two and asked to write whatever each poem meant to them. The responses were coded under nine subcategories and four broad categories of Personal, Descriptive, Interpretive, and Evaluative statements. The quantitative analysis was used to find any possible differences in the frequency of responses to these poems of different ethnic writers, themes and modes of presentation. One dimension of the qualitative analysis was used to show congruences with the quantitative. The second dimension included analysis of 36 case studies to describe the students' personal and emotional reactions and to identify elements in the poems that evoked the reactions.

Results

The African-American poetry was the most effective in evoking responses coded "personal statement." The European-American poetry was the most effective in evoking responses coded "interpretive statement." The Hispanic-American poetry tended to maintain a middle position although it resulted in a slightly higher mean than the African-American poetry, and a statistically significant greater mean over the European-American poetry in the category of discriptive statement. Mode two and theme one resulted in more comprehensive responses from these students. Generally, the coder could read the students' responses without knowing the students' ethnic identity. Students did not reveal racial stereotyping in their responses to the three ethnic literatures, nor did the students reveal personal racial biases of their own.

Conclusion

One could speculate that for the African-American poetry the emotional appeal was greater; for the European-American poetry the rational appeal was greater. Universal themes appear to be most useful in bringing about an awareness of man's commonality; this finding coupled with videotape may provide students with a more total first experience with ethnic poetry. The responses of this sample of community college students who apparently experienced little frustration in responding to ethnic literatures (other than their own), and who avoided stock racial reactions should encourage teachers and writers of textbooks to move more confidently towards an integration of subject-matter content.

TEACHING CHILDREN TO BE CRITICS OF STORY: A HANDBOOK FOR TEACHERS IN THE LATER ELEMENTARY GRADES Order No. 7909031

VANDERGRIFT, Kay Ellen, Ed.D. Columbia University Teachers College, 1978. 185pp. Sponsor: Professor Leland B. Jacobs

The study is comprised of two parts: the first part is concerned with establishing the need for a handbook for elementary school teachers on the teaching of critical abilities in the study of story. This part considers also the elements to be included in such a handbook and the procedures for determining the critical activities proposed in the handbook. Part II presents the handbook, the production of which is the primary purpose of this study.

Three primary sources were used in the preparation of this study: the professional literature which could make a significant contribution to the teacher's understanding of approaches to the criticism of story with this age child was consulted; books dealing with the theory and criticism of literature as an art form were reviewed with the intent of selecting and organizing those ideas related to story and criticism appropriate for use by teachers of eight to twelve year olds; and finally, the work of children related to the purposes of this study was collected, both in writing and on tape, over a seven year period in which the writer was teaching in an elementary school.

The body of the handbook has been designed to focus the reader's attention on the potentialities for teaching children to be critics of story. It will permit classroom teachers of the later elementary grades to: one, recognize successfully achieved story form and appreciate its value for children as a unique way of knowing; two, increase their comprehension of the literary elements and qualities of children's story; three, explore some of the sources of literary knowledge which may be of use in their teaching; and four, bring form to their own ideas on the nature of story and its criticism which might appropriately be used by children in the later elementary grades.

The handbook is intended to encourage teachers to apply their understanding of teaching, of story, and of criticism to the forming of a critical approach to the study of story with eight to twelve year old children. It is not expected that the critical abilities developed by children will serve as an entrance into the world of literary criticism as practiced by professional critics. Rather such abilities should help children to point more surely to excellence in the literature they read. The intent of this developmental process is not so much to enable children to evaluate for others as to clarify for themselves and to deepen their own understanding and enjoyment of a work of art. It does not attempt to answer all the questions inspired by a work of literature but encourages readers to stand in wonder at its mystery and to make them more susceptible to its beauty.

WORLD-FUTURE IMAGES IN CHILDREN'S LITERATURE Order No. 7904643

WEHMEYER, Lillian Mabel, Ph.D. University of California, Berkeley, 1978. 258pp.

A content analysis was performed on 43 books, one by each of the 43 authors who have written a futuristic children's novel from 1964 to 1977. All novels were in print in the U. S. at the time of the study.

A rating procedure was derived from the chart of optimistic and pessimistic views among futurists as analyzed at the Hudson Institute (Kahn et al., The Next 200 Years, Morrow, 1976). The four-point rating scale devised for Author's View, and for Hope at the denouement, have a reliability coefficient of 0.70.

The Westley-MacLean mass communications model was adapted to the study of children's literature. Several gatekeeper effects were examined. All four optimism/pessimism levels held by futurists also occur in children's futuristic novels. These novels tend to come to hopeful, rather than despairing, conclusions; however, the Author's View as inferred from a novel is as likely to be pessimistic as optimistic. Women novelists are neither more nor less optimistic than men. Books for younger children are neither more nor less optimistic than those for readers in grades seven and eight.

The children's novels were examined for characteristics previously noted in utopian literature and science fiction for adults. Examples of utopias, pastoral utopias and dystopias have been identified. Motifs related to imaginary worlds and imaginary beings occur in children's futuristic novels as well as in adult science fiction. However, characteristic social class patterns and government models from science fiction for adults are rare and, even then, not well developed in the juvenile novels. In general, topics in economics, sociology and politics are treated sketchily, although several novels develop political themes.

A number of other topics are imaginatively handled in the novels for children. The dissertation synthesizes their various portrayals of system breaks (sudden events causing a sharp re-direction of society), natural resources, environment, space exploration and other technology, intergroup and interpersonal relations, personal freedom, mental and physical powers, religion and philosophy. Whereas futurists make "surprise-free" predictions, avoiding the possibility of war or other system breaks, 18 of the 43 novels involved just such a cataclysm--and all 18 eventuate in a negative change in direction.

Previous studies in response to literature involving subjects below the ninth grade are reviewed. Implications of this content analysis for further research in response to literature and its utility for school units in futuristics are discussed.

AN ANALYSIS OF NATIVE AMERICAN VERBAL IMAGES AS THEY ARE RELATED TO CHILDREN'S LITERATURE
Order No. 7909149

WICKERSHAM, Elaine Braund, D.Ed. The Pennsylvania State University, 1978. 142pp. Advisers: Jane M. Madsen, Gerald E. Gipp

Purpose

The purpose of this study was to (1) determine the verbal images currently used by non-Native American college students, Native American college students, and authors of children's books to characterize Native Americans and (2) compare these verbal images with the Katz and Braly List of Verbal Stereotypes to assess its appropriateness for determining stereotypical language in children's books which contain written references to Native Americans.

Procedures

In order to elicit an inclusive range of verbal images currently used to characterize Native Americans, 952 non-Native American and 213 Native American college students responded to an anonymous, open-ended questionnaire. The data resulted in three lists, each containing the 25 most frequently used words cited by the respective groups. List 1 contained those words which non-Native American college students felt characterized Native Americans. List 2, generated by Native American college students, contained those words they felt others use to characterize them. List 3, also generated by Native American college students, contained words they felt characterized themselves as Native American. List 4, derived from a selected sample of children's books, contained the 25 words used most frequently by children's authors to characterize Native Americans.

These four lists of verbal images were analyzed for similarities (S) and differences (D) in six combinations. Each of the four lists was also individually compared with the Katz and Braly List of Verbal Stereotypes to determine the proportion of words each held in common with it. These ten comparisons provided the basis for answering the seven major questions of the study.

Results

Based on the results of this study, the Katz and Braly List of Verbal Stereotypes is not an appropriate instrument for locating the presence of stereotypical language in children's books which contain written references to Native Americans. The Katz and Braly List contained very few of the terms currently used by non-Native American and Native American college students to characterize Native Americans and none of the words used most frequently by children's authors to characterize Native Americans. It was apparent in this study that a large variety of verbal images was used to characterize Native Americans. Also, those words used most frequently were different depending on the group that generated the terms.

THE HISTORY OF THE HENKEL PRESS AND IMPACT ON CHILDREN'S LITERATURE
Order No. 7901144

WILLIAMSON, Mary Ann Lutz, Ed.D. University of Virginia, 1977. 417pp.

The Henkels were a clannish frontier German-American family who, in 1805, established the first German language newspaper south of Baltimore. Encouraged by Paul Henkel, patriarch of the family, there was issued from the family press a stream of church synod minutes and major Lutheran works, more than from any other American Lutheran publishing house. The Henkels were especially interested in children's education. They published at least twenty-two works for and about children. From the Henkel Press emerged moralistic story books, school books, hymn and prayer books and, for the parents, books of advice on child-rearing.

The focus of this study was the Henkel family press and their children's books as the best available and most extensive sample of German-American educational values in nineteenth century America. In particular the study was designed for three purposes:

1) to examine contributions of the Henkel Press with respect to educational and religious needs of German-Americans in the nineteenth century;

2) to analyze three Lutheran values within the books;

3) to make available for the first time, in the appendix, material only recently translated which not only provides support for this study but which creates a valuable primary source collection for further studies.

The research conducted was divided into the following chapters:

Chapter 2: The movements of the Germans in America was traced. The educational problems the German-Americans faced were discussed in terms of the emerging "American Spirit." The secular tendencies were analyzed which indicated the need for German children's literature to counteract English influence.

Chapter 3: The problems German Lutherans faced during the period of the "Second Great Awakening" was the focus of this chapter. Strong emphasis on Lutheran values in the Henkel children's literature was portrayed as a response to tendencies and pressures which threatened to undermine orthodox Lutheran beliefs.

Chapter 4: Research presented in this chapter illustrated the impact of the Henkel family on American Lutheranism and their efforts to produce Lutheran educational materials. The orthodox conservatism of the Henkel family was traced in their European and American backgrounds.

Chapter 5: In this chapter the children's literature was chronologically presented. The increased innovative methods and amount of children's literature indicated a growing concern for preservation of Lutheran values.

Chapter 6: In this chapter twelve stories were analyzed in terms of hierarchy, schooling and free will. General statements were drawn from the stories to indicate Henkel understanding of Lutheran values.

Chapter 7: A summary of the religious and secular forces threatening German-American culture was given. Further commentary was made on the transmitting of three Lutheran values by the Henkels. The appendix as a source of information on nineteenth century German-American Lutheran life was noted.

A DESCRIPTIVE STUDY OF TWO APPROACHES TO THE TEACHING OF LITERATURE: AN ORAL ENSEMBLE APPROACH AND A STANDARD APPROACH
Order No. 7912920

YATES, Janie Lataine Bartlett, Ph.D. The University of Iowa, 1978. 322pp. Supervisor: Professor John W. Conner

Purpose

The purpose of this study was to explore two major possibilities: that an oral ensemble approach to the teaching of literature might motivate students enrolled in literature courses to be present, prompt and prepared; and, that the ensemble concept might encourage student-centered interaction and response in secondary school classrooms.

Procedures

Two sections of the same twelve-week literature course were taught by two different methods: one course was taught by a totally oral ensemble approach and the other was taught by a standard approach. Both approaches were used in an elective literature course for eleventh and twelfth grade secondary students.

The standard approach consisted of a combination of: (1) oral and silent reading; (2) writing -- quizzes, tests, papers related to the literature, book reports, and other written responses, (3) talking and discussion, (4) acting out scenes,

(5) projects, and (6) films. This was a teacher-directed course: the teacher explained, clarified, explicated, informed, and questioned. The students were interpreters, and discussers.

The oral ensemble approach consisted of oral activities: (1) oral interpretation, (2) oral reports on interviews, (3) oral reports on observations, (4) readers theatre, (5) discussion, (6) reading aloud, (7) informal talks, (8) monologuing, (9) oral projects, and (10) oral compositions. No written work was accepted for evaluation in this class. It was an oral student-directed class with the teacher as participant and the students as discussers, interpreters and creators.

Findings

For the twelve-week term, the oral class had 29.5% less absences, 14% less tardiness, and 12% more assignments completed than the standard class. Tapes of discussions at the end of the term revealed that for every fifty minutes of classtime, nine more minutes were used in direct teacher talk in the standard class than in the oral class; seventeen more minutes were used in teacher to student talk in the standard class than in the oral class; and thirty-five less minutes were used in student to student talk in the standard class than in the oral class. Results indicate that the oral class was a student-centered-interaction-response class and the standard class was primarily teacher-centered. At the end of the term, the students in the oral class expressed satisfaction with, and enjoyment of, the course with only one complaint; the students in class two expressed some satisfaction, but there were twenty-six complaints in their final comments.

In summary, there were positive consequences in the use of a totally oral ensemble approach to the teaching of literature in that: (1) there were fewer absences and less tardiness, (2) more assignments were completed, (3) there was less time spent in teacher talk and more time spent in student-initiated talk, and (4) there was more satisfaction expressed by the students. These four consequences imply that students are more motivated to be prompt, present and prepared if they feel responsible to the course and to each other because they have provided much personal input into the course.

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